

CATALOGUE
OF
Engravings by the Old Masters

COLLECTED ABOUT THE MIDDLE OF THE LAST CENTURY

THE PROPERTY OF

The Rev. J. FRANK BRIGHT, D.D.

(Late Master of University College, Oxford),

AND

From the Collection of the late Dr. RICHARD BRIGHT, M.D.,

AND COMPRISING

ENGRAVINGS AND ETCHINGS PRINCIPALLY
BY GERMAN AND DUTCH ARTISTS

INCLUDING A NUMBER BY

ALBERT DURER AND REMBRANDT VAN RYN

AND AN EXTENSIVE AND VALUABLE

**COLLECTION OF EARLY WOODCUTS
AND CHIARO-SCURO PRINTS**

Many being of the greatest rarity

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(SIR MONTAGUE BARLOW, K.B.E., M.A., LL.D., M.P. G. D. HOBSON, M.A. & CAPT. F. W. WARRE, M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On WEDNESDAY, the 26th June, 1918,

THURSDAY, the 27th June, 1918, and FRIDAY, the 28th JUNE, 1918

AT ONE O'CLOCK PRECISELY

May be Viewed Two Days prior.

Catalogues may be had.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s. ; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEY, WILKINSON & HODGE,

34 & 35, New Bond Street, London, W. (1)

Telegraphic Address: "Abinitio, Phone, London." *Telephone:*
Mayfair 4689.

In sending Commissions please refer to this Catalogue as "NORTHMEN."

COMMISSIONS CANNOT UNDER ANY CIRCUMSTANCES BE ACCEPTED BY
TELEPHONE.

CATALOGUE
OF
Engravings, Woodcuts
and Chiaro-Scuro Prints
by Old Masters,

THE PROPERTY OF
The Rev. J. FRANC K BRIGHT, D.D.

FIRST DAY'S SALE

LOT					
Campbell	1	Miscellaneous Engravings and Lithographs	A parcel	1	11
do.	2	The Descent from The Cross, after Rubens by Baxter; and 2 other Colour Prints	3	1	.
Thomson	3	Modern Etchings by A Taiée, and others	6	14	.
Campbell	4	Modern Woodcuts by various English and Foreign Engravers, <i>some proofs</i>	A parcel	14	.
Hesbolt	5	Death the Friend, and Death the Enemy, <i>a pair</i>	2	2	.
James	6	Whole length Portraits of Lucas Cranach; John Frederick, Elector of Saxony; Martin Luther; Philip Melancton, and others, <i>most carefully coloured in bodycolours, in a volume with paper-covers</i>	8	3	12
Macaulay	7	T. Bewick. Various Woodcuts; M.S. and printed Memoranda relating to his life, etc.	A parcel	1	12
do.	8	T. Bewick. The Chillingham Wild Bull, <i>on india paper</i> ; and "Waiting for Death," <i>in wrapper as published</i>	2	6	15
McCaskie	9	Queen Charlotte, by V. Green; and other Portraits, etc.	9	5	.
More	10	Death of the Elk, by W. Ward after Rubens, <i>damaged</i>	1	4	.

- 5 5 11 Etchings of Landscapes, Animals, etc., by Weirotter, Callot, Ruysdael, Paul Potter, Hollar, Berghem, and other Masters, inserted in a small folio volume with leaves of tinted paper, binding broken 133 Matthews
- 4 4 12 S. DELLA BELLA. A very extensive Collection of the Works of this Master, arranged and mounted in a folio volume, with a few loosely inserted Upwards of 500 Naggs
- 18 13 Piranese. The Trajan Column, the plates joined and mounted on linen, with the Title, etc., in a large folio volume 1 Pearnwell
- 1 10 14 Etchings and Engravings by various Old Masters 20 Bisset-Bear
- 8 15 A Wild Boar, and another by Ridinger; Etchings by De Boissieux; etc. 10 Spencer

H. ALDEGRAVER.

- 1 8 16 The Judgment of Solomon (29); The Good Samaritan (42); etc. 5 Barnard
- 14 17 Apollo (74); Diana (81); and two from the set of Dancers at a Wedding (147 and 149) 4 Atkinson
- 1 16 18 The Labours of Hercules, 6 of the set of 13 (84, 85, 86, 87, 90 and 95); and duplicate of No. 85 7 Pinell
- 11 19 His Own Portrait at the age of 28 (188) 1 Fuller

A. ALTDORFER.

- 2 20 The Repose in Egypt (5) 1 Calzaghi
[See also under WOODCUTS.]

L. BACKHUYZEN.

- 4 4 21 Etchings of Sea Pieces; others by R. Zeeman, etc. 9 Naggs

H. S. BEHAM.

- 1 2 22 Christ and the Woman of Samaria (24), fine 1 Prestholt
- 1 12 23 Death in the Character of a Buffoon walking with a Lady (149), first state 1 Calzaghi
- 1 14 24 THE WEDDING DANCERS (154—163), the complete set; all except one, fine early impressions 10 Naggs
- 1 6 25 A Combat of Peasants (165); Peasant Selling Eggs (193); others from the Labours of Hercules, etc. 9 Atkinson

- 26 The Peasant at Market (186); Peasant with a Pitchfork (188);
the companion print (189); and The Three Soldiers with
a Dog (196), *all fine impressions, scarce, on one*
mount 4

- 27 The Standard-bearer and the Drummer (199), *fine and*
scarce 1

N. BERGHEM.

- 28 Etchings of Animals; others by Karl Du Jardin, B. Picart,
etc. 17

THE MASTER I.B.

- 29 Emblematical Subject (30), *scarce* 1

F. BOL.

- 30 Abraham about to sacrifice Isaac, *fine impression cut to the*
arched top of the print; and another 2

A. BOSSE.

- 31 Return of the Prodigal Son; and "Visiter les Prisonniers" 2
32 A Dance, *proof before the inscription*; and "Les Vierges
Sages" 2

J. BOTH.

- 33 Etchings of Landscapes; others by Castiglione, Weirotter,
etc. 14

F. BRENTEL.

- 34 Two Officers on Horseback with their Attendants (61) 1

T. DE BRY.

- 35 The Triumph of Bacchus 1

N. DE BRUYN.

- 36 Part of a set of small plates of Animals, etc., with the
Title 5

J. CALLOT.

- 37 St. Nicholas preaching at the Entrance to a Wood; "Combat
à la Barrière," and companion print 3

A. CANALETTO.

- 6 10 38 Etchings of Italian Views

Elder
5 Gallery

A. CARRACHI.

- 5 39 An Emblematical Subject; and others

Matthews
4

CLAUDE LORRAINE.

- 14 40 The Dance by the edge of a Lake, from the Barnard Collection; and 2 others

Restolt
3

- 14 41 Cattle Crossing a Stream; and another

2 do.

A. DURER.

- 5 10 42 Adam and Eve (1), not in good condition; the same, the copy by Wierix; and another

Barnard
3

- 12 10 43 THE PASSION OF JESUS CHRIST (3-18), wanting Nos. 11, 12 and 13, mostly fine early impressions, a few slightly damaged

Rivell
13

- 1 6 44 The Descent from the Cross (14), fine impression, slightly cut; and The Entombment (15), damaged

Atkinson
2

- 1 14 45 Christ at Prayer in The Garden of Olives (19); and An Angel with the Holy Handkerchief (26), both etchings on tin

do.
2

- 18 46 The Man of Sorrows, with tied hands, an etching (21), very rare, slightly damaged, and stained

Barnard
1

- 20 47 St. Anne and the Infant Virgin (29), fine impression, rare

1 Bologna

- 1 6 48 The Virgin seated at the base of a Wall (40), in poor condition

Atkinson
1

- 4 49 The Virgin with a Pear (41), fine impression, cut at top

1 Duthorne

- 1 16 50 St. Bartholomew (47); St. Thomas (48); and St. Paul (50); and 3 copies from the same set

Barnard
6

- 1 18 51 St. George, on foot (53), worn impression; and St. George, on horseback (54), slightly cut

Barnard
2

- 1 2 52 St. Sebastian, fastened to a Tree (55)

1 do.

- 4 5 53 St. Anthony outside a City (58), not in good condition

1 do.

- 5 10 54 St. Jerome in His Study (60), not in good condition; from the St. Aubin Collection

Bologna
1

- 3 15 55 Apollo and Diana (68), early impression; and The Effects of Jealousy (73), both damaged

2 do.

<i>Engraving</i>	56	Study of five Figures (70); and The Carrying-off of a young Woman (72), <i>both etchings on iron</i>	2	4	15
<i>unhome</i>	57	Melancolia (74), <i>in poor condition</i> ; and a copy in reverse	2	10	-
<i>Engraving</i>	58	The Dream (76); and The Great Fortune (77), <i>cut at top, both worn impressions</i>	2	4	10
<i>Barnard</i>	59	Justice (79), <i>fine impression</i> ; and the copy of the same by Wierix	2	4	5
<i>do.</i>	60	Lady on Horseback with an Attendant (82), <i>cut and stained</i> ; and Group of Men-at-Arms (88)	2	2	8
<i>do.</i>	61	The Three Peasants (86)	1	2	5
<i>do.</i>	62	"Le Violent" (92)	1	11	10
<i>do.</i>	63	"Les Offres d'Amour" (93), <i>damaged</i> ; and The Monstrous Hog (95), <i>slightly damaged</i>	2	1	18
<i>Engraving</i>	64	The Little War-horse (96), <i>very early impression, slightly damaged</i>	1	12	-
<i>Barnard</i>	65	Another impression of the same, <i>fine, damaged at one corner</i>	1	4	10
<i>Engraving</i>	66	The Great War-horse (97), <i>very early impression</i>	1	2	6
<i>do.</i>	67	Landscape with a Cannon (99)	1	2	5
<i>Barnard</i>	68	Frederick, Elector of Saxony (104), <i>slightly cut</i>	1	2	6
<i>Phillips</i>	69	Bilibald Pirkheimer (106), <i>two copies</i> ; and Erasmus (107), <i>a large piece cut from the lower left-hand corner</i>	3		15
<i>Reader</i>	70	Portraits of Durer; and various Engravings from his Paintings; Copies etc.	12		10
<i>Matthews</i>	71	Incidents in the life of the Virgin, <i>part of a series of very small Engravings published by Le Blon, with the Title, rare.</i>			6
[See also under WOODCUTS.]					

C. DU SART.

<i>Reader</i>	72	The Ballad-singers; and 2 others; and 2 Interiors by C. Bega	5		18
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L. GAULTIER.

<i>do.</i>	73	The Last Judgment, after M. Angelo; the same, by a different engraver; and an Allegorical Subject, by De Geyn	3		13
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H. GOLTZIUS.

<i>do.</i>	74	Angels with the dead Christ, after B. Spranger (273), and The Crucifixion, <i>a circle, unfinished</i> (40), <i>scarce</i>	2		9
<i>McCloskie</i>	75	Dr. Pierre Forest (169), <i>fine</i>	1	1	8

A. HECKIUS.

- 12 76 Ornaments. The two halves of a circular Band; and 2 Ornamental Frames with Heraldic Centres, by different Engravers *Reader* 4

W. HOLLAR.

- 5 15 77 The four Seasons, represented by half-length figures of Ladies, *very fine impressions* *magp* 4
 1 18 78 The four Seasons, small Landscapes with Figures; and Illustrations to Virgil *Reader* 14
 14 79 The dead Mole; Lions, after A. Durer; Landscapes, etc. 8 *do*
 14 80 Children, after P. van Avont; Memorial to the Earl of Arundel, etc. 6 *do*
 3 81 Charles II. when a Boy, after Vandyck; and two others 3 *Botmaghi*
 1 10 82 Thomas, Earl of Arundel; and Mary Countess of Portland, both after Vandyck, *fine impressions* 2 *do*
 1 83 London, showing the extent of the Great Fire 1 *Barnett*
 3 5 84 A Chalice, after A. Mantegna 1 *Botmaghi*

D. HOPFER.

- 9 85 Christ Taking Leave of His Mother (8), *early impression, before the number, a few parts coloured* *Reader* 1
 12 86 Christ Before Pilate (9), *before the number*; and another 2 *do*
 12 87 Architectural Design with The Crucifixion, etc., on two sheets, *before the number, damaged, rare* 2 *James*
 14 88 Men Dancing Around an Old Woman (73), *before the number*; and Conrad von der Rose (87), *a copy* 2 *Phillips*

J. HOPFER.

- 11 89 Combat in a Wood, after Campagnola (44) *Reader*

G. DE JODE.

- 1 6 90 The Passion of Jesus Christ, with the Title, Latin text at the backs, *fine impressions* 16 *Atkinson*

L. KRUG.

- 2 2 91 The Man of Sorrows, seated on a stone (5), *cut, rare* 1 *Botmaghi*

H. S. LAUTENSACK.

- 2 5 92 Two upright Landscapes, *fine, and rare* 2 *do*

LUCAS VAN LEYDEN.

volume B.	93	The Passion of Jesus Christ (43-56), <i>wants nos. 43, 45 and 51, good impressions with margins</i>	11	2
do	94	The Virgin and Child with St. Anne (79); Virgin and Child on a crescent (81); and Virgin and Child on a crescent, The Virgin Holding a sceptre (82)	3	1
Hillips	95	Two Children with a Helmet and a Banner (165); Two Young Children with a Shield (166), and another	3	16
maghi	96	Young Man Holding a Skull (174)	1	1
leader	97	Temptation of St. Anthony, <i>worn impression</i> ; The Poet Virgil suspended in a basket; <i>worn impression, etc.</i>	4	5

J. LIVENS.

odd	98	St. Jerome in Meditation; and a Landscape, by another Engraver	2	14
unmarked	99	Ephraim Bonus, <i>fine impression</i>	1	6

ANDREA MANTEGNA.

unc-	100	The Entombment of Christ (3), <i>backed</i>	1	1 16
through	101	Combat of Two Tritons (17), <i>cut and backed</i>	1	9

CLAUDE MELLAN.

twant	102	His own Portrait; and Head of Christ Crowned with Thorns Engraved in one spiral line	2	14
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A. MELDOLLA.

small	103	St. Thomas (46); and another	2	5
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P. MOLYN.

les	104	The Star of the Kings, <i>fine impression</i> ; and a series of four Landscapes with Figures, <i>scarce</i>	5	1 10
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A. OSTADE.

maghi	105	Boys Fishing from a Wooden Bridge; The Seller of Spectacles; and three others	5	2 5
ader	106	The Wandering Musician; The Pig-Killer; and two others	4	13
do	107	Interior with a Peasant and His Family; The Peasant's Ball; etc.	3	1
aggs	108	Ballad Singers at a Window, <i>fine impression</i> ; and a Painter in his Studio	2	1 2

G. PENCZ.

unmarked	109	Incidents in the Life of Christ	4	10
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REMBRANDT VAN RYN.

The Numbers refer to Wilson's Catalogue.

14	110	Portrait of Rembrandt in an embroidered Mantle (7), a copy from the Barnard Collection	1 Barnard
2 6	111	Joseph Telling His Dream (41); and The Triumph of Mor- decai (44)	2 James
5 10	112	The Angel Ascending From Tobet and His Family (48)	1 Colnaghi
2 10	113	The Angel Appearing to the Shepherds (49)	1 Barnard
14	114	Christ Disputing with the Doctors (68); and the same subject a larger plate (69), a copy	2 Dodd
4 10	115	Christ Driving the Money-changers out of the Temple (73); and Resurrection of Lazarus (77)	2 Barnard
1 2	116	The Resurrection of Lazarus, the large plate (77)	1 Atkinson
4 10	117	The Funeral of Jesus (89); and Our Lord and The Disciples at Emmaus (92)	2 Barnard
2 6	118	Martyrdom of St. Stephen (102); and The Baptism of The Eunuch (103)	2 do.
50 1	119	The Death of the Virgin (104), with good margin	1 Daniell
1 1	120	St. Jerome in Meditation (110), slightly cut	1 Atkinson
1 5	121	Fortune, an allegorical piece (115); and The Star of the Kings (117), damaged at corners	2 do.
1	122	Three Oriental Figures (122); and The Rat-killer (125)	2 Barnard
1 8	123	The Pan-cake Woman (128); A Jew with a High Cap (135); and A Polander (141), a reverse copy	3 do. 3 do. 3 Dodd
10 10	124	A Man Playing at Cards (137); A Beggar Woman (165); and Beggars at the Door of a House (173), a copy	3 Bunstone
	125	A Painter Drawing from a Model (189); and Academical Figures of Two Men (191)	2
10	126	A large Landscape, with a Millsail seen above a Cottage (223)	1 Russell
6 15	127	A Village with a Canal, and a Vessel under Sail (225)	1 McCaskie
	128	Landscape with a large Boat (233)	1
39	129	Landscape with a Cow Drinking (234), early impression	1 Bunstone
2 4	130	Another of the same, a later impression	1 James
50	131	DOCTOR FAUSTUS (272), fine impression of the third state	1 Colnaghi
5 5	132	John Lutma (278), good impression of the third state	1 Bunstone
1	133	The Burgomaster Six (287), a copy	1 James

<i>with stone</i>	134	An old Man in a rich velvet Cap (314), <i>fine impression</i>	1	22	-
<i>Rembrandt</i>	135	Rembrandt's Mother (339)	1	1	15
<i>do</i>	136	Three Heads of Women, one asleep (362)	1	5	-
<i>Clarkie</i>	137	Various Copies, etc., including some photographs	9	1	-

G. F. SCHMIDT.

<i>Reader</i>	138	His own Portrait; and Peasants Smoking and Drinking, after Ostade	2	5	-
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M. SCHONGAUER.

<i>with stone</i>	139	Pilate Washing his Hands (15), <i>fine impression, stained and slightly damaged</i>	1	3	-
<i>Clarkie</i>	140	St. Philip (38), from the set of The Apostles	1	9	-

D. STOOP.

<i>raggs</i>	141	Man Seated on the ground, with a Greyhound and other Dogs, <i>fine impression</i> ; and two Etchings of Sheep, by A. Vander Velde	3	18	-
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D. TENIERS.

<i>do.</i>	142	The Archers; and three other Etchings	4	18	-
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Sir A. VANDYCK.

<i>Clarkie</i>	143	John Snellinx, <i>fine impression</i>	1	3	5
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AGOSTINO VENEZIANO.

<i>Clarkie</i>	144	The Marys Mourning over the dead Saviour (<i>p. 44, no. 38</i>); Venus and Cupid; and another	3	5	-
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A. VANDER VELDE.

<i>raggs</i>	145	Two Cows in a Landscape, <i>fine</i>	1	1	12
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J. VAN VLIET.

<i>Clarkie</i>	146	Peasants feasting; an Oriental Head, after Rembrandt; etc	6 1/2	12	-
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A. WATERLOO.

<i>with stone</i>	147	The Water-mill; and two other Landscapes	3	1	2
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H. WIERIX.

<i>with stone</i>	148	St. Christopher, after M. de Vos; and three others	4	13	-
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M. ZASINGER.

<i>raggs</i>	149	"Lueur et Obscurité" (21), <i>fine impression, backed</i>	1	10	10
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Drawings.

- 150 A. DURER. The Prodigal Son, *pen and bistre wash*; the details of this drawing differ so considerably from the well-known Engraving as to preclude the idea of it being merely a copy from the print; from the Collection of the Earl of Shrewsbury (see M.S. Note) 1 Reader
- 151 A. Durer. The Holy Family with two child Angels, *pen and ink* 1 do
- 152 A. Durer. The Rhinoceros, a copy of Durer's Woodcut with other studies of Animals by an Italian Artist 1 passed
- 153 Rembrandt. Landscape with two Women in Conversation, *pen and bistre* 1 James
- 154 Italian School. The Resurrection 1 Phipps
- 155 T. M. Corio. Herodias with the Head of John the Baptist; and The Virgin and Child, both after Guido 2 Amstone
- 156 J. Wierix. A Standard-bearer, after Aldegraver; and two very minute Drawings on vellum, from the St. Aubin Collection 3 Reader
- 157 J. G. Wille. Fisherman and Mischievous Boys, in colours, signed 1 do
- 158 T. Rowlandson. A Farmer, in pencil 1 Adams
- 159 C. de Wael. A Carnival, pen and ink, signed; and two others by different Artists 3 do
- 160 Design for a Frontispiece to a Collection of Drawings, in colours, etc. 7 McCloskey

Early Specimens of Colour Printing.

- 161 The Holy Handkerchief with the Head of Christ, mezzotint, finely printed in colours 1 Colnaghi
- 162 KING GEORGE I, in breast plate and ermine Mantle, printed in colours, very fine and rare 1 Monnet
- 163 FREDERICK, PRINCE OF WALES, a large mezzotint, printed in colours, rare 1 do
- 164 Panels for Wall Decorations, early experiments in printing in several colours from wood blocks, rare 5 Colnaghi

SECOND DAY'S SALE

Early Woodcuts, mostly by German or Flemish Masters.

	LOT			
son	165	Reproduction of the St. Christopher, dated 1423; St. Francis, and other early Woodcuts of Saints	5	1
Maghi	166	The Crucifixion, with Saints and Angels; others of Religious Subjects, date about 1500, all having German text at the back, <i>with contemporary colouring</i>	7	2
do	167	Christ, with the Instruments of His Passion, inscribed Ecce Homo, and dated 1523, <i>rare</i>	1	12
Reader	168	Religious and other Subjects, mostly from German and Flemish publications, 1500-1550	13	5
W. Clarkie	169	Evander Mourning the Death of His Son Pallas, with Latin text at back; the Raising of Lazarus, with Flemish text; others from various early-printed books	16	10
W. Clarkie	170	From various early Italian Books	14	5
W. Clarkie	171	Illustrations to the French edition of the Hypnerotomachia Poliphli, 1546, <i>rare</i>	5	5
W. Clarkie	172	Illustrations to a Spanish History of Rome; others from various French and Italian Books	58	10
do	173	Francis Fradin presenting his Book to the Pope; various Title-pages, Book Ornaments, Printer's Marks, etc.; Tracings from Block Books, etc. A parcel		10
James	174	Portraits of Erasmus and others	8	6
W. Clarkie	175	From various editions of the Bible, etc., printed in German	36	10
do	176	Illustrations to a German Prayer and Hymn Book, circa 1550	52	5
do	177	Illustrations to Roman History and other Subjects, all from German Books published about 1500-1550, <i>some scarce</i>	24	9
Maghi	178	A similar lot	42	10
W. Clarkie	179	Illustrations to Luther's Bible; etc.	35	13

- 10 180 Illustrations to the Bible, etc., including a very small series of the Apostles and other Saints, all with Latin text *Atkinson*
at the back A parcel
- 1 12 181 Incidents in the Life of Christ, and other Biblical Subjects, a series made up of blocks from several sources, with *James*
Flemish text at the back, early 16th century, *scarce* 29
- 3 5 182 A Doctor and his Patient; the Creation of Eve, and others, *Junsthorne*
early 16th century, *very old colouring* 6
- 2 4 183 The Nativity; Adoration of the Kings; The Visitation; St. John in the Isle of Patmos; etc., all with Flemish text *do*
at the back, early 16th century, *very old colouring*
- 10 184 Series of 15 small oblong Classical Subjects, *curious and scarce*; and 4 others, early 16th century, all with Latin *Atkinson*
text at the back 19
- 5 185 The Life of Christ and other Scriptural Illustrations, small size, many copied from the small Passion by Durer, with *do*
Latin text at back 46
- 10 186 Three different series of Bible Illustrations, small size, some from the designs of Holbein; and others, all with Latin *do*
text 78
- 13 187 Illustrations to Roman History, Travels, etc., some by T. Stimmer, mostly with German text A parcel *do*
- 5 188 Illustrations to a Dictionary of Medical Terms, etc., others from a work on Athletic Exercises, etc., with Latin *W. Lasker*
text 56
- 1 189 Illustrations to Coverdale's Bible; Fox's Book of Martyrs, and other English Books 50 *Atkinson*
- 13 190 A series of Scriptural and other Illustrations; and another of Roman History, with Latin text 62 *do*
- 7 191 Illustrations to a Satirical Work on the Roman Catholic Religion, History of the Popes, etc., with Latin *do*
text 53
- 19 192 Illustrations to the Bible, etc., including a series by Virgil Solis and other engravers, with German text A parcel *do*
- 9 193 Illustrations to the Life of Christ, with text in Arabic and Latin 17 *do*
- 1 194 Gallerie der Meisterwerke altdeutscher Holzschnidekunst, parts 1 to 6, containing 18 facsimile of celebrated early *James*
Woodcuts 18

ANONYMOUS, etc.

Smaghi	195	Part of a set of The Life of Christ, the designs being greatly influenced by those of the extremely rare set of engravings by the "St. Erasmus" Master (Huth Sale, lot 57), old colouring, rare	10	2	8
Campbell	196	The Crucifixion circa 1550 on 2 sheets, rare	2	1	
Clarkie	197	The Right Hand of a Giant, with particulars of his length of span, etc., two different blocks, dated 1613, evidently used as showman's placards, probably unique	2		9
Smaghi	198	A Saint Visiting Men in Prison; another from the same series; and St. John in the Island of Patmos, rare, cut at one side	3	8	
unknown	199	The Nativity, the Right-hand sheet of this rare Woodcut, described by Mr. Campbell Dodgson in the B.M. Catalogue, vol. 2, p. 396, where there is an illustration of the other half	1	14	
do	200	An Author presenting his Book to a King; a Saint Writing at his Desk; and others	10	8	
Smaghi	201	St. John the Baptist Preaching, cut and damaged; The Nativity, 1541; and 2 others	4	6	
Reader	202	The Deluge, from a design attributed to Titian, on 2 sheets, slightly damaged	2	5	
Sturton	203	Procession of Oriental Cavalry, inscribed "Arabische," etc., and a duplicate of one sheet	6	3	10
Daniell	204	Costumes—each of a Man and his Wife accompanied by naked Children	8	5	
Wmjs	205	The four Evangelists; An old Woman with a Jar and a Spoon; etc.	13	16	
unknown	206	Various early Woodcuts, late impressions	9	19	
do	207	Master of the Monogram T.M.F. Illustrations to the Apocalypse of St. John, with Italian text at the back, rare	15	8	
do	208	Master of the Initials H.W.G. St. John in the Island of Patmos (Brulliot, 2-1280), very rare	1	17	
Reader	209	A Priest Hearing a Confession, by the Monogrammist M. (Vol. VII., p. 474); a Saint Appearing to a King at a Battle, in the manner of Altdorfer; others by Martin Hemskerck, etc.	14	5	
Wmjs	210	Master of the Initials G.M. Bible Illustrations with German text at back	55	6	
unknown	211	Master of the Initials C.T. The Last Supper (Vol. IX., p. 152), cut and damaged; and Lazarus at the Entrance to the House of Dives, damaged, both on two sheets, joined	2	2	15

- 12 212 Christ on the Cross, by the Master of the Initials M.T. (on two of the nails), *on two sheets, joined*; and The Man of Sorrows, by G. Scolari 2 *Dunthorne*
- 7 213 Master of the Initials M.Z. resembling those of Zasinger; Illustrations to a History of Rome, German text at the back, *rare, one in two states* 9 *do*
- 14 214 Bible Illustrations, etc., by various Monogrammists 29 *Atkinson*

ALBRECHT ALTDORFER.

- 1 16 215 The Fall and Redemption of Man (1-40), the complete set, mostly from the edition published in 1604, but including several from the earlier edition 40 *Dunthorne*
- 2 2 216 Part of the same set, *finer impressions than those of the 1604 edition; a duplicate of no. 28 is exceptionally fine, and is probably a proof* 20 *do*
- 1 12 217 Abraham's Sacrifice (41); Return of Joshua and Caleb (42); and St. Christopher (54) 3 *Schragel*
- 2 2 218 The Resurrection (47), *two impressions*; and St. Jerome in a Cave (57) 3 *do*
- 24 219 The Holy Family at a Fountain or Baptistry (53) *fine impression and in good condition* 1 *do*
- [See ILLUSTRATION.]
- 15 220 The Judgment of Paris (60); Pyramus and Thisbe (61); a Standard-Bearer, *damaged at one corner* (62); etc. 4 *do*

JOST AMMAN.

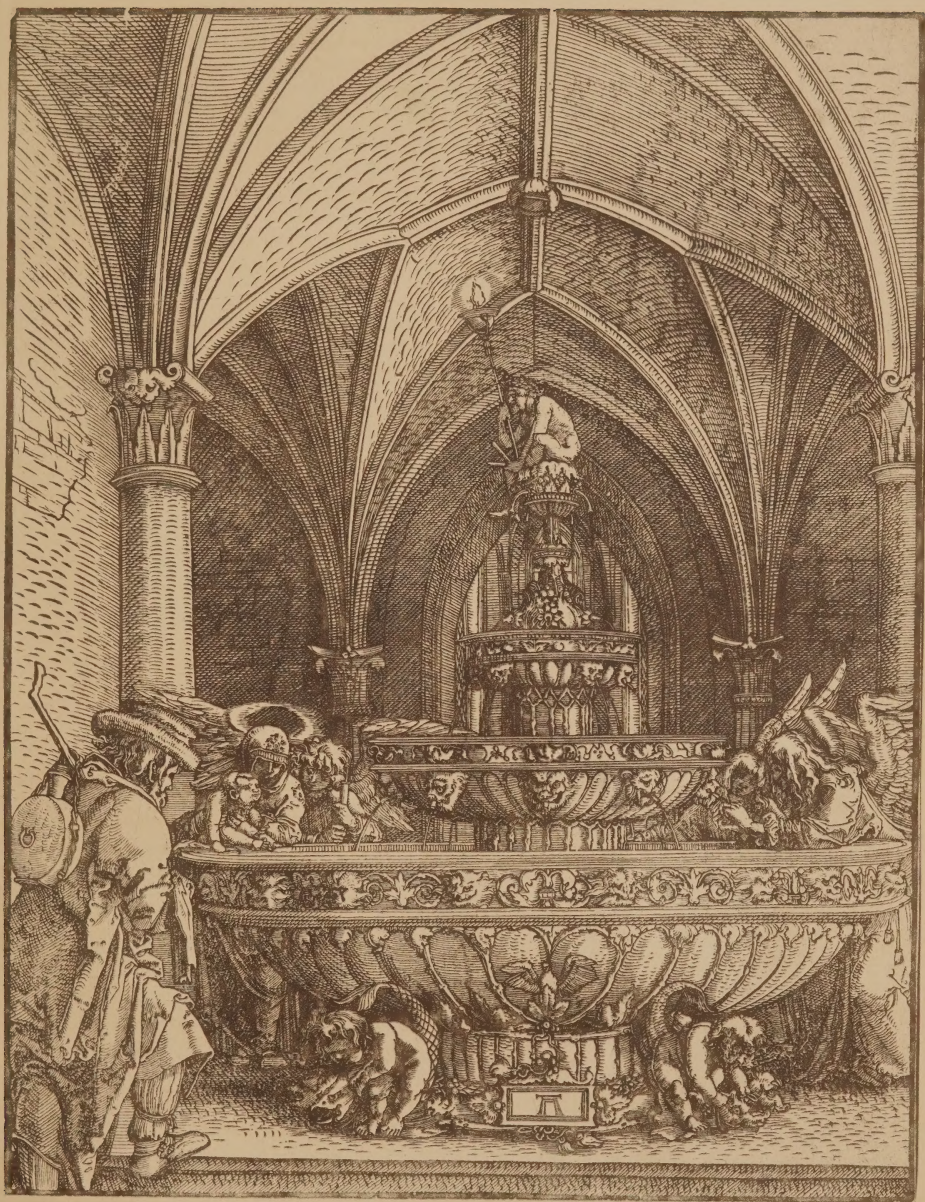
- 5 221 Illustrations to Livy, *some fine early impressions* 10 *Reades*
- 2 15 222 Various Trades and Occupations, etc., *some early impressions before the letterpress at the back* 25 *Dunthorne*

WALTHER VAN ASSEN.

- 14 223 The Entombment (11), a circle; Two sheets from a Procession of Knights and others on Horseback; etc. 5 *Schragel*

H. S. BEHAM.

- 2 2 224 Part of the set of The Passion of Jesus Christ (Nos. 84, 85, 87, 89, and 91); a duplicate of No. 89; and another 7 *do*
- 2 2 225 Military Display given in Honour of The Emperor Charles V. on His Arrival in Munich, 1530 (169), *on 4 sheets, joined together* 1 *Dunthorne*





J. N. BOLDRINI.

- Reader 226 The Adoration of the Shepherds; The Marriage of St. Catherine, after Titian, by a different engraver; etc. 4 9
- Dunthorne 227 A Youth on Horseback carrying a Dead Hare, after Titian (*Vol. XII.*, p. 152); and Caricature of the Laocoon, by a different engraver 2 7

HANS BURGKMAIR.

- Cetnaghi 228 The three Pagan Heroines (69), *first state, rare* 1 7
- Antunton 229 ARISTOTLE AND PHYLLIS (73), *fine impression with the architectural frame, rare* 1 7
- [See ILLUSTRATION.]
- Reader 230 Illustrations to "Der Weisskunig," impressions from the Vienna edition of 1775 8 6

LUCAS CRANACH.

- Jane 231 The Penitence of St. Christopher (1), *engraved on metal, early impression, considerably cut at the sides* 1 12
- Doed 232 Adam and Eve (1), *with margin* 1 4
- Phillips 233 The Repose in Egypt (4); and The Holy Family in a Room, with Children being taught to read (5), *with margin* 2 16
- McLackie 234 Title page to the first edition of The Passion (6), Latin text, with the date of 1509, *rare* 1 5
- Dunthorne 235 Christ on the Mount of Olives (7), *very fine impression, no text at back, probably a proof, damaged at one corner* 1 14
- do. 236 Christ shown to the People (14), *old impression, slightly damaged* 1 9
- Reader 237 Ten from the set of The Passion (6-20), *later impressions, two are from the edition having German text on the back* 10 8
- do. 238 The Entombment, from the same (19), with an ornamental passe-partout border 1 12
- Dunthorne 239 Christ and the Woman of Samaria (22), *third state, both the Saxon Shields removed* 1 12
- Cetnaghi 240 Christ, from the set of Christ and the Apostles (23); and St. Matthew (31), from the same set, *early impression* 2 12
- Browne 241 Christ; St. John; St. James the Less; and St. Matthias, from the same set, *copies* 4 14
- Cetnaghi 242 The Martyrdoms of St. Peter, St. Andrew, St. John, and St. Matthew, from the set of the Martyrdoms of the Apostles (37-48), *proofs before the letterpress at the back* 4 6

- 16 243 From the same set—Martyrdoms of St. Simon, with Martyrdom of St. James the Greater on the reverse; another impression of St. James the Greater, with German text at the back; St. Bartholomew, before the text at the back, *damaged*; and another impression of the same with the text 4 *Philip*
- 5 244 From the same set—Martyrdom of St. John, with the German text; and St. Matthew, St. Philip, St. Thomas, and St. Jude, after the text was discontinued 5 *Reader*
- 26 245 St. Anthony tormented by Demons (56), *damaged at two of the corners*; and Martyrdom of St. Erasmus (59), having on the reverse a fine impression of the Martyrdom of St. Matthias, from the above set 2 *Anthony*
- 1 4 246 St. John Preaching in the Desert (60); and St. George on Horseback (64) 2 *Barnard*
- 18 247 St. Jerome in Penitence (63), cut; Virgin and Child with St. Anne (68); and St. Barbara (69) 3 *Anthony*
- 1 12 248 St. George Standing by the Dead Dragon (67), *third state, rare, slightly damaged at one corner* 1 *do*
- 9 249 The Ecstasy of St. Mary Magdalen (72); The Infant Christ as Redeemer (73); and another of the same subject by a different Master 3 *Reader*
- 11 250 Marcus Curtius (112); Venus and Cupid (113), *second state*; and another 3 *do*
- 1 251 The Judgment of Paris (114), *early impression, damaged*; The Werewolf (115), *rare*; and a Boy on Horseback (116) 3 *Barnard*
- 12 252 Gentleman and Lady Riding on the same horse (117), *third state*; and a Boar Hunt (118), *scarce* 2 *Purchase*
- 1 18 253 A Tournament, 1506 (124), *second state, good impression* 1 *Anthony*
- 2 8 254 The Tournament with the Tapestry of Samson and the Lion (126), *very fine impression, slightly damaged, backed, rare* 1 *Anthony*
- 1 10 255 The Tournament with Swords (127), *fine impression, but not in good condition, rare* 1 *Anthony*
- 7

L. CRANACH, JUNIOR.

- 256 St. John (52); and Whole length portrait of Melancthon (153) 2 *Philip*

ALBERT DURER.

WOODCUTS.

- 5 5 257 Cain Killing Abel (1), *fine impression, very rare* 1 *Anthony*

adcs	258	Samson Killing the Lion (2); and The Scourging of Christ (8)	2	14
ustone	259	The Adoration of the Magi (3), <i>early impression, slightly cut and damaged at the corners</i>	1	15
tuaghi	260	THE PASSION OF JESUS CHRIST (4-15), complete set, with the Title, <i>mostly early impressions</i> , 5 have the Latin text at the back	12	21
annual	261	THE PASSION OF JESUS CHRIST, "The Little Passion" (16-52), the complete set, <i>but the Title and no. 17 are copies, varying impressions, some extremely fine, many with the Latin text</i>	37	4
des	262	The same, various duplicates, and 7 of Ottley's reprints from the original blocks	13	7
uys	263	The Last Supper (53); the copy of the same; and Christ Scourged, from the Great Passion	3	8
tuiston	264	CHRIST ON THE CROSS, BETWEEN THE VIRGIN AND ST. JOHN, at the Head of a Broadside, with a poem by Durer (55), <i>first state, before the alteration of the verse at the top; the Broadside has been divided in the middle, but is quite complete and in a perfect state of preservation, most rare</i>	1	33
raghi	265	The same, the Woodcut only, fine, rare [See also Lots 296, 297.]	1	8
uyps	266	Christ on the Cross between the two Thieves (59), late state; and Martyrdom of St. John (61)	2	8
ustone	267	THE APOCALYPSE OF ST. JOHN (Nos. 61, 63 to 68, 71, 72, and 74), <i>No. 67 is in the first state, with the German text, the others being in the second state with the Latin text, mostly fine impressions, several from the Collection of J. Storck, of Milan</i>	10	11
no	268	The same, duplicate of No. 68; and copies of two others by H. Greff	3	8
raggs	269	THE LIFE OF T E VIRGIN (76-95), complete set with the Title, <i>mostly fine early impressions</i> , 9 have the Latin text at the back	20	14
annual	270	The same, the Title, cut; and Nos. 77, 80, 81, 82, 84, 85, 86, 87, 88, 90, 91, 92, 94 and 95, <i>some fine impressions</i>	15	8
ader	271	The same, Nos. 77 two impressions, 80, and 86; and a copy by Marc Antonio of No. 87	5	7
tuaghi	272	The Holy Family with St. Joachim and St. Anne (96), <i>very fine impression, scarce</i>	1	6
ustone	273	The Holy Family with Saints and Angels (97), <i>very fine impression, scarce, slightly damaged</i>	1	210

- 274 The Holy Family with five Angels in a Landscape (99); and The Holy Family with two Angels in a Room (100), *very fine early impression with margin* 2 *Barnard*
- 275 The Virgin, Crowned by two Angels (101), *fine impression, damaged at one corner* 1 *Dunthorne*
- 276 The Holy Family with the three Hares (102) 1 *do.*
- 277 St. CHRISTOPHER (103), *very fine and rare, from the Collection of J. St. Aubin.* 1 *Edinburgh*
- [See ILLUSTRATION.]
- 278 St. Christopher, with the Birds (104), *first state; and the same the block reduced* 2 *Barnard*
- 279 St. Christopher (105), *fine impression of the third state, scarce* 1 *Dunthorne*
- 280 Visit of St. Anthony to St. Paul the Hermit—wrongly named Elijah by Bartsch (107); and S.S. Stephen, Sixtus, and Laurence (108), *from the Collection of J. St. Aubin; and a reverse copy of the same* 3 *Barnard*
- 281 St. Francis receiving the Stigmata (110); and St. George Killing the Dragon (111) 2 *do.*
- 282 St. George Killing the Dragon (111), *very fine impression, slightly damaged at two corners* 1 *Edinburgh*
- 283 St. John the Baptist and St. Onuphrius (*wrongly described by Bartsch as St. Jerome* (112), *slightly cut; and St. Jerome in a Cave* (113)) 2 *do.*
- 284 St. JEROME IN HIS CELL (114), *brilliant impression with large margin, rare, in this state* 1 *Edinburgh*
- [See ILLUSTRATION.]
- 285 The Patron Saints of Austria (116), *very fine impression of the second state* 1 *Barnard*
- 286 The Martyrdom of the ten thousand Christians (117), *extremely fine impression but damaged; and another of the same* 2 *Reads*
- 287 SS. Nicholas, Ulrich, and Erasmus (118), *fine impression; and The Penitent* (119), *damaged at the corners* 2 *Barnard*
- 288 The Ecstasy of St. Mary Magdalen (121); and Martyrdom of St. Catherine (120) 2 *do.*
- 289 The Holy Trinity (122) 1 *do.*
- 290 The Mass of St. Gregory (123), *very fine; and a worn impression of the same* 2 *Edinburgh*
- 291 The Last Judgment (124), *first state, fine; and the Mass of St. Gregory* (123) 2 *Barnard*





Kein ding hilfft für den zeytling todt
Darumb dienen got firwe vnd spot



Das müg wir all wol ersehen

Das bald vmb ein mensch ist gschehen

Dan so wir heut ein mensch haben

Vileicht wirt er mon vergraben

Darumb O menschlich hertigheyt

Warumb sind dir nit dein sund leyb

So du doch wol pist vernemen

Das got all poß wirt beschemen

In ewigkeit durch sein streng ghuiche

Do entpfleucht keynr dem reicher nicht

Durch allein du fürchtest hye got

Dardurch enttrinst dem ewing todt

Drum heb an noch Cristo zleben

Der kan dir ewigs lebem geben

Des halb kain zeytliche ding an sich

Aber noch künfftigem richte dich

Vnd thu stez noch gnaden werben

Als soltestu all stund sterben

- agh 292 The Beheading of John the Baptist, *very fine* (125), and a reverse copy of the same 2 4
- d. 293 The Head of John the Baptist Brought to Herod (126), *fine early impression*; and an impression from the damaged block 2 4
- even 294 A Savage Overcoming two Armed Men, inscribed "Ercules" (127); and The Knight and His Attendant (131) 2 1 12
- turnton 295 The Men's Bath (128), *very fine impression* 1 5 15
- agh 296 DEATH AND THE SOLDIER, at the head of a Broadside, with a Poem by Durer (132), *first state before the alteration of the verse at the top, in the same fine state as No. 55, of the utmost rarity.* 1 3 1
- [See ILLUSTRATION.]
- turnton 297 THE SCHOOLMASTER, at the head of a similar Broadside (133), *in the same exceptionally fine condition, extremely rare* 1 3 1
- ward 298 THE RHINOCEROS (136), *the lettering at the top cut off, early but not fine impression, the crack in the lower part of the block became much more extensive in the later impressions*; and a reduced copy of the same 2 1 10
- ader 299 The Siege of a City (137), 2 sheets joined 1 2 10
- agh 300 Meeting of the Emperor Maximilian and King Henry VIII.; The Siege of a City; and another from the Triumphal Arch (138); *early impressions* 3 1 4
- 301 THE TRIUMPHAL CAR OF THE EMPEROR MAXIMILIAN (139), *the very rare first state with the letterpress in German and the date of 1522; unfortunately imperfect, wanting sheets B. and C., and the first and last sheets considerably damaged, not joined* 6 1
- well 302 THE TRIUMPHAL CAR, *second state*, the letterpress in Latin, but before the alteration of words in the first column, dated 1523, *exceptionally fine with large margin at top and bottom, in perfect condition, most rare in this state, the 8 sheets joined together* 1 4 1
- uphold 303 The same, fifth state, with the date 1589, *the 8 sheets joined to form 4, good impressions, but discoloured* 4 12
- agh 304 Circular Pattern for Embroidery (140), *second state* 1 10
- odd 305 The four Illustrations to a Work on Measurement by Paul Pfintz (146-149); and duplicate of No. 146 5 1 2

- 16 - 306 PORTRAIT OF THE EMPEROR MAXIMILIAN in an architectural frame (153), *early impression of the second state* 1 Harvey
- 12 10 307 PORTRAIT OF ULRICH VARNBULER (155), *fine* 1 Antunston
- 6 308 Portrait of Albert Durer (156), *the inscription at the top cut off, third state* 1 Dodd
- 2 309 The same, the copy by Andre Andreani 1 Campbell
- 11 310 Coat-of-Arms of Johann Tschvite (170), *late impression* 1 Colnaghe
- 10 10 311 St. Martin (App. 18); and St. Sebald Standing in a Niche (App. 21), ascribed by Mr. Campbell Dodgson to Hans Springinklee (vol. 1, p. 395), *rare* 2 Antunston
- 1 312 St. Barbara (App. 24), *second state*; and St. Catherine (App. 25), *first state, cut at the top* 2 Dunthorne
- 2 5 313 Christ on the Cross Between the Virgin and St. John, with the date 1509; The Nativity, in the form of a frieze, with the date 1511; etc. 7 do.
- 3 314 "Albrecht Durer Album," parts 1-6 containing 18 facsimile of Woodcuts, published at Nuremberg 18 kend

THIRD DAY'S SALE

Early Woodcuts, most by German or Flemish Masters—cont.

C. R. M. DEUTSCH.

LOT

- 315 View of Vienna, 1548, from the "Cosmographie de Sebastien Munster," on 2 sheets joined; and two other Views of Cities from the same by different Engravers 3

H. GOLTZIUS.

- 316 Landscape with Shepherd and Sheep (p. 74, no. 241); and Landscape with Man and Woman in Conversation (243), rare 2

URSE GRAF.

- 317 Two from the set of The Passion (2), second state with German text at the back; and a series of very small Illustrations to the New Testament (3 and 4) 32

HANS BALDUNG GRÜN.

- 318 Adam and Eve (2), rare; The Descent from the Cross (5), late impression; and The Conversion of St. Paul (33) 3
- 319 St. Peter (7); St. Simon (16); and St. Paul (18), from the set of the Apostles, scarce 3
- 320 The Conversion of St. Paul (33), cut at the sides; St. Jerome in the Desert (34), rare 2
- 321 St. Jerome in the Desert (35), with margin, rare 1
- 322 The Martyrdom of St. Sebastian (37), fine, with margin 1
- 323 Christ with the Instruments of the Passion (42), damaged; and Angels with the Dead Body of Christ (43), scarce 2
- 324 The Fates (44), damaged; and The Lazy Groom (wrongly ascribed to Hans Brosamer by Bartsch), late state the block damaged by wormholes, damaged at one corner 2
- 325 The Lazy Groom, fine early impression before the damages to the block, from the Esdaile Collection 1

- 2 8 326 Group of Horses in a Wood (56); and another Group of Horses, with a Monkey (57), *fine early impression, stained* 2 *Edmagn*

WOLFGANG HUBER.

- 1 5 327 The Crucifixion with The Virgin and St. John (*unknown to Bartsch*), *very rare*; The Wheel of Time, by another engraver; and two others 4 *Samell*

CHRISTOPHER JEGHER.

- 3 5 328 The Infant Jesus and St. John, after Rubens; and three others after the same Master 4 *Howard*
1 1 329 Le Jardin d'Amour, after Rubens, *on two large sheets* 2 *do*

MELCHOIR LORCH.

- 5 330 "Raheme Soltane," an Oriental on Horseback; and another; others after Antoine Sallaert by different engravers 6 *Reader*

LUCAS VAN LEYDEN.

- 15 10 331 Adam and Eve (2); and Samson and Delila (5), both with a passe-partout border of architectural design, *rare* 2 *Antun*
1 12 332 Samson and Delila (6), a different treatment of the subject, *a large block* 1 *Howard*
22 333 Jahel Killing Sisara (7); Solomon Adoring the Idols (9); and Herodias Receiving the Head of John the Baptist (13), all with a passe-partout border of different design to that used for Nos. 2 and 5, *rare* 3 *Antun*
5 10 334 Herodias Receiving the Head of John the Baptist (12), a different treatment of the subject, *a large block* 1 *Dunthorn*

HANS SCHAUFELEIN.

- 1 335 Lot and his Daughters (4), *fine and rare* 1 *Howard*
12 336 The Adoration of the Magi (9); Christ on the Cross (30); and others 7 *hans*
10 10 337 The Baptism of Christ (*unknown to Bartsch*); and Christ Bearing His Cross (28) 2 *Edmagn*
2 10 338 THE PASSION OF JESUS CHRIST (34), the set published with the title "Speculum Passionis," 1519; Christ stripped No. 14 of Mr. Campbell Dodgson's B.M. Catalogue is wanting, but the set has an extra block of Christ nailed to the Cross, *mostly fine impressions, No. 3 is damaged* 31 *Dunthorn*



339	The Crucifixion, from another edition of the "Speculum Passionis"; The Coronation of the Virgin; etc.	6	1	
do	340 Christ Preaching from a Ship; Christ Appearing to His Mother; and others in the manner of Schaufelein	5	5	
do	341 Three from the set of the Dancers at a Wedding (103)	3	3	10
do	342 Two Men and a Woman in Conversation; A Standard-bearer and two other Soldiers; etc.	4	1	
Reader	343 Battle between two Armies (102), the right hand sheet only; and another	2		10

GIOVANNI SCOOREL.

344	The Labours of Hercules, six from the set of twelve (<i>Vol. IX., p. 161</i>), <i>very scarce, some cut</i>	6	1	10
Reader	345 Hercules Killing the Lion, from the same set, with the double border line and verse in letterpress under, <i>rare, damaged</i>	1		2

DANIEL SEGERS.

346	The Virgin with the Infant Jesus to whom St. Anne is Presenting a Flower, <i>extremely rare, slightly damaged</i>	1	2	15
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CORNELIUS VAN SICHEM.

347	Portrait of a Man after Goltzius; and various Bible Illustrations; etc.	21		5
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HANS SPRINGINKLEE.

348	Three Illustrations to the "Hortulus Animae, one a copy; The Nativity (51); and a copy of the same	5		5
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TOBIAS STIMMER.

349	The Presentation in the Temple; others by L. Stoer, Antoine de Worms, and others	10		5
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MICHEL WOLGEMUT.

350	ILLUSTRATIONS TO "DER SCHATZBEHALTER," 1491. In Mr. Campbell Dodgson's B.M. Catalogue (<i>Vol. I., p. 242</i>) will be found a complete description of the cuts. Those in this collection are the following numbers in accordance with his list:—1, -3, 8, 15, 20, 25, 46, 47, 50, 52-, 54, 57, 59, 61, 63, 68, -70, 72-75, 78, 79, 81, 85 and 87 (nos. 2, 53 and 69 are printed on the reverse of other subjects, and on the reverse of no. 46 is an undescribed subject), <i>fine impressions of this very rare and interesting series of early Woodcuts, with margins</i>	27	13	
	[See ILLUSTRATION.]			

- 1 15 351 Michel Wolgemut and Wilhelm Pleydenwurff. Illustrations to the Nuremberg Chronicle, 2 full page and 4 smaller cuts, from the first edition, with the Latin text 6 *Wolgemut*
- 18 352 From the same, second edition with German text 28 *Phillips*
- 1 2 353 From the same, with very old colouring 6 *Reader*

Chiaro-scuro Prints by German and Flemish Masters.

- 1 5 354 L. CRANACH. ST. CHRISTOPHER (58), second state, rare, cut 1 *James*
- 102 355 H. BURCKMAIR. THE EMPEROR MAXIMILIAN ON HORSEBACK (32), with the date of 1518, and with "Jost de Negker Zee Augsburg," printed in movable type at the bottom, extremely rare (Jost de Negker was probably the inventor of the process of chiaro-scuro printing), slightly damaged at one corner 1 *Daniell*
- 1 356 A. Durer. Enlarged and reversed copy of the figure of Christ on the Title page to the small set of the Passion, rare 1 *Wolgemut*
- 2 10 357 A. DURER. THE RHINOCEROS, fine impression, cut to the border line, slightly damaged at one corner 1 *do*
- 1 358 Boldrini. Milo with his hands caught in a Tree-trunk attacked by a Lion, after Titian (*Pass. vol. VI., p. 237, no. 70*), very rare 1 *do*
- 4 359 Anonymouse. Adam and Eve with the Forbidden Fruit, a Death's head in the branches of the tree, very rare 1 *do*
- 10 360 H. Goltzius. St. John in the Desert (226); and the Magdalen in Penitence (227) 2 *do*
- 10 361 H. Goltzius. Mars, Armed with a Spear and a Shield (229); and Mars, Armed with a Spear only (230) 2 *do*
- 1 10 362 H. Goltzius. Hercules Killing the Giant Cacus (231), impression from the outline block only, very rare 1 *do*
- 1 12 363 H. Goltzius. The same, first state of the completed print, rare, with margin 1 *do*
- 2 2 364 H. Goltzius. The same, second state, with the address of William Janssen 1 *do*
- 3 5 365 H. Goltzius. "Quelques Divinités de la Fable" (232-237), the complete set of 6, fine impressions cut to the ovals 6 *Howard*
- 1 4 366 H. Goltzius. The same set wanting no. 4 Galathea, fine impressions, one only cut to the oval 5 *Dunthorne*
- 1 367 H. Goltzius. A Magician Working His Spells (238) 1 *Wolgemut*

- 368 C. Jeghers. Portrait of Rubens, from a Drawing by himself,
scarce 1
- 369 A. Bloemaert. A Youth drawing from a Model; The Holy
Family; and another 3
- 370 L. Businck. Moses with the Tables of the Law; Young Man
Playing a Flute; and 3 others 5
- 371 L. Businck. Æneas and Anchises; The Holy Family with
Angels; and two others 4

**Chiaro-scuro Prints by Italian Masters, mostly
described in Vol. xii. of Bartsch.**

- 372 Abraham about to sacrifice Isaac, after Parmeggiano (*p. 22,*
no. 3); and a small whole length figure of a Saint on one
mount 2
- 373 The same, printed in a different colour; and Judith with the
Head of Holofernes (unknown to Bartsch), *cut at top*
corners, on one mount 2
- 374 Jacob's Dream, after Raffaelle (*p. 25, no. 5*), *rare*; and David
Cutting off the Head of Goliath, after the same (*p. 26,*
no. 8), "*pièce très rare*," *second state before the name*
of Huges de Carpi was effaced 2
- 375 The Host of Pharaoh Submerged in the Red Sea, after Titian
(*p. 25, no. 6*), *divided in six pieces, some damaged,*
rare 6
- 376 David Cutting off the Head of Goliath, after Raffaelle (*p. 26,*
no. 8), *second state, fine impression, "pièce très*
rare" 1
- 377 David Playing before Saul, by Judock de Curiaa, 1556? after
Francis Floris (unknown to Bartsch), *very rare, slightly*
damaged 1
- 378 The Adoration of the Magi, after Parmeggiano (*p. 29, no. 2*),
first state; the same in the *second state*; and two
others 4
- 379 The Adoration of the Magi, after Parmeggiano (*p. 30, no. 3*);
and The same subject, after Luini (*p. 30, no. 4*), *cut at*
the bottom 2
- 380 The Adoration of the Magi, after Luini, *fine impression, not*
cut, slightly damaged at one corner 1
- 381 The Presentation in the Temple, after Salviati (*p. 31, no. 6*),
first state before the names of the Artists, cut prin-
cipally at the top, good margin at the sides 1

- 3 5 382 The same, in a different and more effective style of printing, *not cut, slightly damaged at one corner* 1 *Simith*
- 3 10 383 The Repose in Egypt, after Campi de Cremona (p. 35, no. 10); and The Repose in Egypt, after Baroccio (p. 36, no. 11) 2 *Howard*
- 16 384 Martha and The Magdalen Entering the Temple (p. 37, no. 12); and The Miraculous Draught of Fishes, both after Raffaele (p. 37, No. 13), *second state* 2 *Estmaph*
- 14 385 Martha and The Magdalen Entering the Temple, *slightly cut and damaged*; and The Miraculous Draught of Fishes, in two different styles of printing 3 *do*
- 1 2 386 Christ Healing the Lepers, after Parmeggiano (p. 39, No. 15), *first state, rare, torn*; and the same in an undescribed state, *without any inscription* 2 *Simith*
- 5 387 Christ at the House of Simon the Pharisee, after Raffaele (p. 40, No. 17); and Christ Bearing His Cross, after A. Cassolano (p. 42, No. 21), *the inscription space cut off* 2 *Read*
- 2 5 388 Pilate Washing his Hands, after Jean de Bologue (p. 41, No. 19), *on two sheets, joined* 1 *Simith*
- 1 389 Christ Bearing His Cross, after A. Cassolano, *with the inscription* 1 *do*
- 2 12 6 390 The Descent from the Cross, after Raffaele (p. 43, No. 22), two impressions in different styles of printing 2 *do*
- 1 391 The Entombment of Christ, after Raffaele Motta de Reggio (p. 44, No. 24) 1 *Colmay*
- 16 392 Death of Annanias, after Raffaele (p. 46, No. 27), *second state*; and the same in the *third state* 2 *Jame*
- 3 5 393 Herodias with the Head of John the Baptist, after Guido (p. 47, No. 29), *first state, rare*; and the same in the *third state* 2 *Colmay*
- 1 2 394 The Virgin and Child, after Guido (p. 52, No. 5), *second state, before the lettering*; the same subject in reverse (p. 53, No. 6); and the same subject (p. 53, No. 7) 3 *Simith*
- 1 395 "Effigies B. Mariae Paradise" (p. 55, No. 10), and The Holy Family with St. Elizabeth and the Infant St. John (undescribed by Bartsch), *on one mount* 2 *do*
- 5 396 The Virgin and Child, after F. Vanni (p. 56, No. 11); and The Virgin and Child with the Infant St. John, after Alexander Cassolano (p. 57, No. 13) 2 *Read*
- 5 397 The Holy Family, after Marc Pino de Sienne (p. 58, No. 15), *damaged*; and The Holy Family, after Guido (undescribed by Bartsch), *rare* 2 *do*

- 398 The Holy Family, after Le Maitre Roux (p. 59, No. 17), with a border, which is not mentioned by Bartsch, *rare*; and The Virgin and Child, after F. Vanni (p. 56, No. 11) 2
- 399 The Holy Family, after Correggio (p. 60, No. 18), *cut at the corners*; and Virgin and Child with the Infant St. John, after Guido, *second state* 2
- 400 The Virgin and Child with a Bishop in Adoration, after A. Cassolano (p. 63, No. 22); and The Virgin and Child with various Saints, after Parmeggiano (p. 64, No. 23) 2
- 401 The Holy Family with a Bishop and a female Saint, after Parmeggiano (p. 64, No. 24), *first state*; and the same *second state*, with the monogram of Andreani, *cut at top* 2
- 402 The same, *first state*; and The Virgin and Child Enthroned, attended by numerous Saints, after Parmeggiano (p. 65, No. 25) 2
- 403 The Virgin and Child with St. Sebastian and a Bishop (p. 66, No. 26), *first state*; and the same in the *second state* 2
- 404 St. Phillip, after Beccafumi (p. 71, No. 13), *damaged*; St. John, after Parmeggiano (p. 73, No. 17); and St. John Preaching in the Desert, after Raffaele (p. 73, No. 18) 3
- 405 St. John Preaching in the Desert, after Raffaele (p. 73, No. 18), *fine* 1
- 406 St. Peter Preaching the Gospel, after Caravaggio (p. 77, No. 25); *two impressions, one with artists' names*; and 4 small symbolical figures of Females 6
- 407 St. Peter and St. John Healing the Sick, after Raffaele (p. 78, No. 27); and Martyrdom of St. Peter and St. Paul, after Parmeggiano (p. 79, No. 28), *fine* 2
- 408 Martyrdom of St. Peter and St. Paul, *another impression, not in good condition*, with an inscription said to be in the handwriting of Gray, the poet 1
- 409 St. Elias, after D. Viani (p. 80, No. 29), *fine impression*; St. Phillip and St. Mathias (p. 76, No. 24); and two others 4
- 410 St. Francis of Assise, after A. Casolano (p. 81, No. 30); and St. Jerome, after Guido (p. 83, No. 33), *first state*; and the same in a later state, printed on satin 3
- 411 The Four Doctors of the Church, after Beccafumi (p. 84, No. 35); St. Cecilia, after Parmeggiano (p. 85, No. 37); and another 3

- 16 412 St. Cecilia, after Parmeggiano; Adoration of the Magi, after the same; a Sibyl, after Guido (p. 88, No. 5); etc. 4 *Brust*
- 1 5 413 The four Sibyls, after Guido (p. 87, Nos. 2, 3, 4 and 5), *three have the black borders at the bottom which are usually missing* 4 *Almag*
- 18 414 Another set of the same, *one having the black border* 4 *do*
- 16 415 A Sibyl, after Raffaelle (p. 89, No. 6), *rare*; and a reverse copy of the same 2 *d*
- 10 416 The Tiburtine Sibyl and Augustus (p. 90, No. 7); and the same subject differently engraved (No. 8); *both early impressions* 2 *do*
- 1 4 417 Other impressions of the same; Mutius Scevola, a small block (undescribed); etc. 4 *do*
- 3 5 418 A Roman Carrying off a Sabine Woman, after Jean de Bologne (p. 93), four different treatments of the same group 4 *Brust*
- 1 12 419 The Rape of the Sabines, after Jean de Bologne (p. 94, No. 4), *first state, joined to form 3 sheets, very rare* 3 *Houar*
- 9 420 The same, the centre part only, *first state*; and Clelia, after Maturino (p. 96, No. 5), *second state* 2 *Almag*
- 14 421 Mutius Scevola, after B. Peruzzi (p. 98, No. 7); and Ajax, after Caravaggio (p. 99, No. 9), *second state* 2 *do*
- 1 15 422 Diogenes, after Parmeggiano (p. 100, No. 10), *fine impression, slightly damaged, scarce* 1 *do*
- 2 15 423 THE TRIUMPH OF JULIUS CÆSAR, after Mantegna (p. 101, No. 11), the complete set of 9 subjects and the Title-page, *fine impressions and in good condition* 10 *do*
- 5 424 Cupid, after Guido (p. 107, No. 2), *fine impression*; and Diogenes, after Parmeggiano, *considerably damaged* 2 *Reade*
- 12 425 Circe and the Companions of Ulysses, after Parmeggiano (p. 110, No. 6), *first state*; Circe Drinking, after the same (p. 111, No. 7); and another 3 *Adan*
- 5 426 Circe and the Companions of Ulysses, *cut to the oval*; Circe Drinking; and 2 others 4 *Brust*
- 2 15 427 Jupiter Destroying the Giants after Guido (p. 114, No. 12), the set of 4 *second state, fine impressions, and in good condition* 4 *Almag*
- 1 10 428 The same, *the 4 sheets joined together* 1 *do*
- 7 429 Study for the figure of one of the Giants (p. 116, No. 13) 1 *Adan*
- 29 430 Hercules Overcoming Antæus, after Raffaelle (p. 117, No. 14); and Hercules Killing the Lion, after the same (p. 117, No. 15), "*pièce très rare*" 2 *Almag*

431	Hercules Killing the Lion, after Raffaele (p. 119, No. 17). <i>first state</i> ; and the same subject, <i>similar to that described</i> <i>on p. 120</i> , but from larger blocks and of a later period	2	1	1
432	Jason, after Parmeggiano (p. 120, No. 19); and Pan, and Apollo and Marseas, <i>a pair</i> (p. 123, No. 24)	3	7	2
433	Nymphs Bathing, after Parmeggiano (p. 122, No. 22), <i>first</i> <i>state</i> ; the same, <i>second state</i> ; and 2 others	4	210	
434	The Honours Rendered to Psyche, after J. Salviati (p. 125, No. 26); and Jason, after Parmeggiano	2	1	2
435	Saturn, after Parmeggiano (p. 125, No. 27), <i>first state</i> ; the same, <i>second state</i> , with Andreani's monogram	2	1	14
436	The same, <i>second state</i> ; and Honours Rendered to Psyche, after J. Salviati, <i>cut to the octagonal border</i>	2	1	
437	Venus and Cupid, after Titian (p. 126, No. 29) <i>rare</i>	1	16	
438	The Alliance of Peace and Abundance, after Guido (p. 131, No. 10), <i>first state</i> , <i>rare</i> ; and the same in the <i>third</i> <i>state</i>	2	12	
439	The same, <i>fourth state</i> , printed on satin; and 2 small sym- bolical Figures, <i>on one mount</i>	3	3	5
440	Faith (p. 128, No. 1); Hope (No. 2); and Virtue, after J. Ligozzi (p. 130, No. 9), <i>second state</i> ; and an impression from the outline block, <i>damaged</i> .	4	18	
441	Envy Chased from the Temple of the Muses, after B. Peruzzi (p. 133, No. 12), <i>second state</i>	1	2	5
442	The Ox and the Child (p. 137, No. 15); a Thesis, after D. Briccio (p. 138, No. 17); and part of a large Woodcut, <i>this is on the reverse of the mount of the latter</i>	3	1	5
443	A Thesis, after Guido (p. 139, No. 18); and 2 others	3	1	
444	The Cardinal and the Doctor, after Raffaele (p. 144, No. 6); the same differently printed; A Female Musician (p. 145, No. 7); and Surprise (p. 146, No. 10), <i>second</i> <i>state</i>	4	1	
445	Surprise, <i>cut to oval</i> , probably <i>first state</i> ; and 4 small Classical Subjects, <i>on one mount</i>	5	10	
446	Man Seated, seen from behind (p. 148, No. 13), <i>two impres-</i> <i>sions</i> , one slightly <i>damaged</i> ; and Woman Meditating over a Skull (p. 148, No. 14)	3	16	
447	Youth on Horseback, with a Hare, after Titian (p. 152, No. 22); Man in Conversation with a Woman who is Seated Beside him, <i>two impressions in different colours</i> ; etc.	4	12	

- 7 448 Female Seated with Cupid at her Side, *two impressions in different colours, one inscribed in MS. "Agineli Petore Bolognen"* 2 *Dunston*
- 11 449 Roman Emperors in the form of Medallions 22 *Howart*
- 2 450 Two Women Dancing with Cupid, after P. Moreelse, 1612; and death of Lucretia (?), by the same 2 *Dunston*
- 2 451 St. Sebastian and other Saints; a Woman Dancing with Cupid, in two states; the same in reverse; and Assumption of the Virgin, *all impressions from the wood-block only* 5 *Howard*
- 1 10 452 Various Chiaro-scuero Prints, mostly Italian 11 *Cotnam*
- 12 453 COUNT ANTOINE MARIE ZANETTI. Series of Chiaro-scuero Prints from the designs of Parmeggiano and other Artists, described by Bartsch (*Vol. XII., p. 160 to 192*), complete from Nos. 1 to 56, with the exception of No. 41; with Nos. 68; p. 190, Nos. 2 and 3; and p. 192, No. 4, some in proof states before their issue in book form; *very rare, the blocks having been destroyed by the Count after a few impressions had been taken (vide Bartsch, p. 161)* 59 *do*

Chiaro-scuero Prints, mostly by English Masters of the 18th Century.

- 22 454 J. B. Jackson. Statue of Neptune, *two impressions, one a proof before the inscription; others from celebrated pictures by Titian, Paul Veronese, and others* 9 *do*
- 2 455 J. B. Jackson. From Designs by various Masters, mostly engraved by Jackson 23 *do*
- 15 456 E. Kirkall. Æneas and Anchises, after Raffaello; The Nativity, after Perin del Vaga; and others 8 *Dunston*
- 15 457 E. Kirkall. Noah's Sacrifice, after Paul Veronese. The Holy Family, after Raffaello; and others 13 *do*
- 9 458 N. Le Sueur. Copies of Drawings by various Old Masters 6 *Cad.*
- 9 459 J. Skippe. Copies of Drawings by Old Masters 6 *Adam*
- 9 460 Three Book Covers in old bindings from the Volumes that contained the greater part of the above Collection of Chiaro-scuero Prints, 2 have the Bookplates of Joseph Smith, British Consul at Venice (about 1760), and have, in addition, highly finished Watercolour Drawings of his Coat-of-Arms. 3 *Read*

1837-19-6